

## Introduction

One of the first chord fingerings most guitarists learn is the barre chord. It's arguably the most common way of playing chords. All barre chords use one or more of the fretting hand fingers to hold down two or more notes in the chord. This book is all about this type of chord.

The barre chord originated out of convenience. Using a barre type of fingering is simply the easiest way to hold down notes that are on the same fret.

Any finger can act as the barre, but the first finger (index) is the one called to duty most often.

Once a guitarist leaves the comfort zone of first position chords – those which use open strings, and ventures up the fingerboard, there is a clear need to replace the function of the nut (that little piece of plastic, bone or metal that hold the strings up off the fingerboard and in the right spacing) with a barre. In essence, the barre lets you move the chords played in first position (with open strings), up the neck and into any key.

The most important function of the barre chord is to free the guitarist from the limitations of the first position. It also provides access to playing in all 12 keys.

There are different types of barre chords: full barre, half-barre, compound barre and diagonal barre. The full barre is one in which the first finger covers two or more notes on strings that are not close together but are on the same fret.

The half-barre or partial barre, is one in which two or more notes are held down on the same fret and on adjacent strings. The most common number of strings to hold down is 3 or 4.

A compound barre occurs when you have two barres happening in the same form. If a chord had a couple of half-barres or a full-barre and a half-barre, then it would be compound.

A diagonal barre is the least common. In this type of fingering, one finger is holding down two or more notes on different frets.

The layout of all of the chords in this book is very simple and straightforward. At the top of each page is the root name and the quality of the chords shown on the page. The root note refers to the lowest note in each chord. The quality of a chord refers to its unique sound. There are major, minor and dominant chords. These are the three different general chord groups. Each one of these groups has very specific functions and sounds. If you want to learn more about these chords and how they go together and how they're formed, check out my book, "Practical Theory for Guitar."

Most of the voicings in here (the voicing refers to the ordering of the notes in a chord, from the lowest to the highest), are very common and sound very good. You can find what you need very quickly without the need to consult the table of contents. The chords are organized alphabetically.

Some chords have two names. In music, a C# has the same sound as a Db. What makes these two notes different is the way they're written on music paper. They sound the same. When two notes sound the same but have different names they are called enharmonic equivalents. There are pretty specific rules which govern what to call a chord, but you don't need to know them to get the most out of this book.

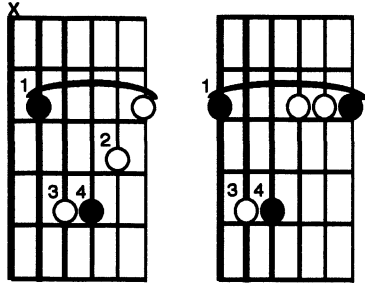
I have chosen to call all sharped chords by their corresponding flat names. Just remember that a C#maj chord will be found on the same page and is the same chord as a Dbmaj.

At the end of the book are some pages with all of the notes of the guitar fingerboard laid out in a vertical as well as horizontal grids. To get the most out of barre chords, you need to know the names of the notes on strings 6, 5 and 4. These are the strings where you'll find the chord roots for all of the chords in this book.

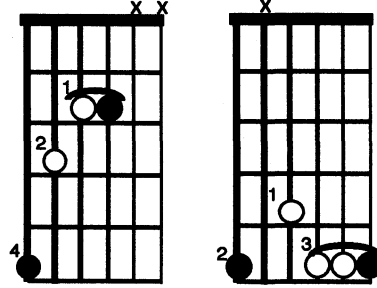
Good chording to you,

Don Latarski

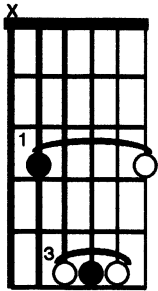
full-barre chords



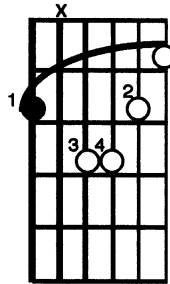
half-barre chords



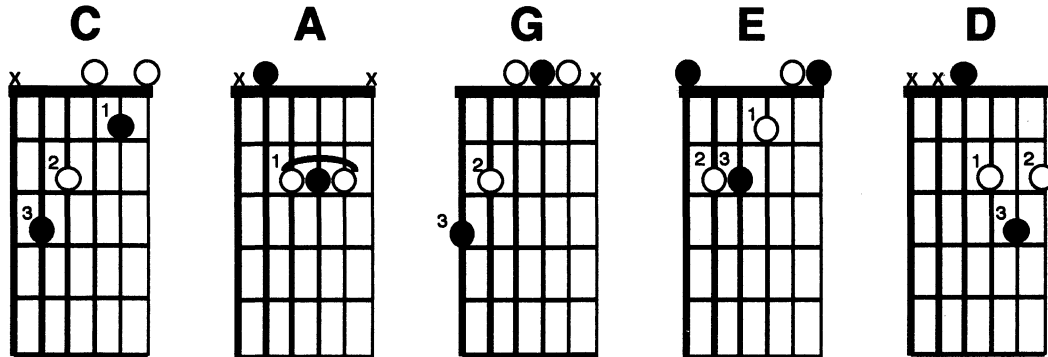
compound barre chord



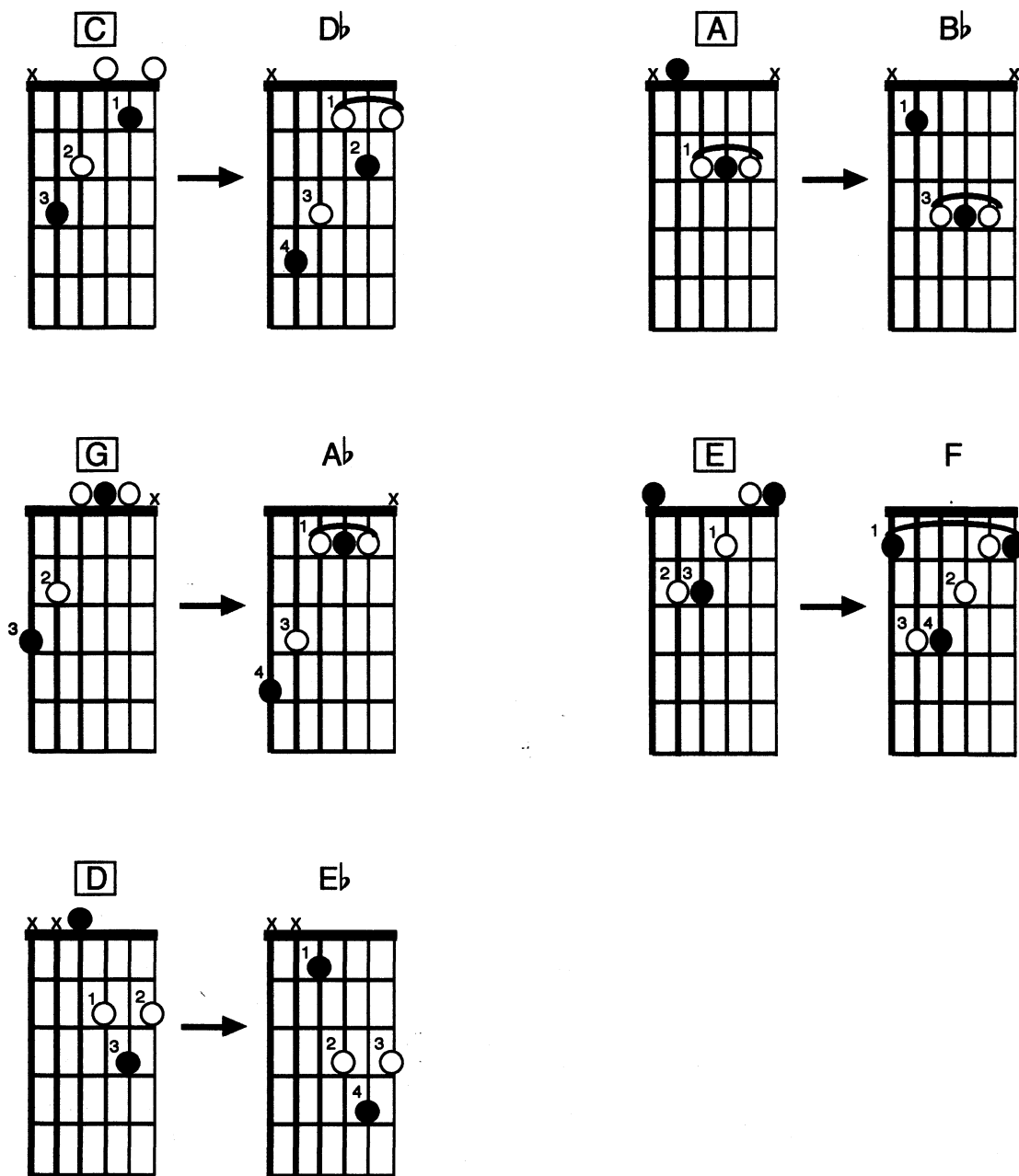
diagonal barre chord



As mentioned earlier, the barre chord is derived from the open position chords. There are five basic chords which form the basis of the most common barre forms. These five forms are related to the C, A, G, E and D first position major chords.



When any of these forms is moved up the fingerboard, the open strings must either be muted (silenced) or transposed (changed) using one or more fingers as a barre. Here is what all five of the C, A, G, E, D forms look like when transposed up the fingerboard one half-step (1 fret.) Notice that very different fingerings are needed to make this transition.



Although the C,A,G,E,D system is the basis for the barre chords found in this book, not every chord turns out to be a barre chord. Whenever this happens, I've chosen to remain true to the C,A,G,E,D system. Notice the "D" form above. When it is moved up the fingerboard, it results in a different fingering, but not a barre chord. If this were a major 7th form, then a barre chord would be needed.

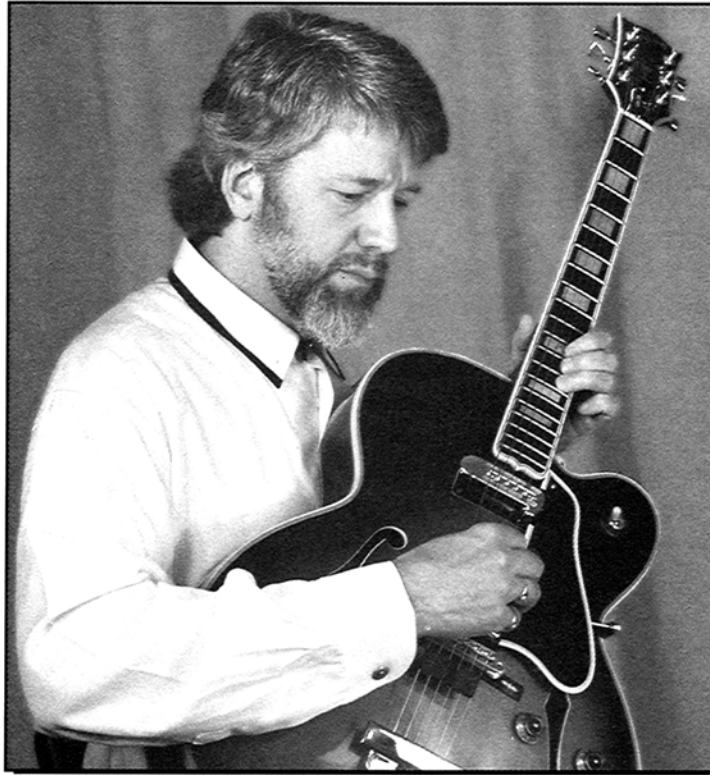


photo © Kathy Kifer

### Bio for Don Latarski

Don Latarski has been playing the guitar since 1963. He's head of guitar studies at the University of Oregon School of Music and has been teaching there since 1981. He also teaches courses in jazz, funk and blues guitar performance as well as a theory course for guitarists.

He is also the author of a popular series of guitar instruction books: *An Introduction to Chord Theory*, *Arpeggios*, *Chord Embellishments*, *Chord Orbits*, *Movable Chords*, *Scale Patterns*, *Practical Theory for Guitar*, *The Ultimate Guitar Chord Big Book*, *Blues Chords*, *Barre Chords*, and *Jazz Chords*. A companion video to *Practical Theory for Guitar* called *Guitar Theory Basics* is also available. (Warner Bros. Publications)

Latarski's recordings include: *Haven*, *Lifeline*, *How Many Ways*, *Private Affair*, *NorthWest of December*, *Rue II* and *Deep Play*. His credits as both a leader and sideman are extensive and he currently leads both a jazz group, The Don Latarski Group with Marilyn Keller, and a blues group, Don Latarski and Rue de Blues. He performs over 100 gigs per year.

He's a prolific composer having written for television, video productions, radio and computer games as well as jazz and blues ensembles. He has written articles for *Guitar Player Magazine* and is a featured artist and contributor of teaching materials to *Notes On Call*.

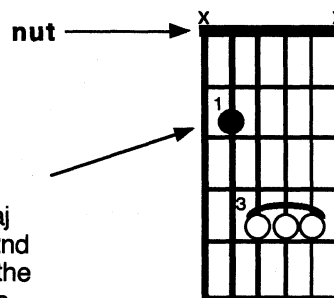
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How to read the chord forms – 8

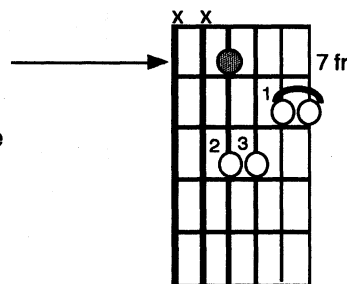
Amaj	----- 9	D♭maj	----- 21	Fmaj	----- 33
Amaj6	----- 9	D♭maj6	----- 21	Fmaj6	----- 33
Amaj7	----- 9	D♭maj7	----- 21	Fmaj7	----- 33
Aadd9	----- 9	D♭add9	----- 21	Fadd9	----- 33
Asus2	----- 9	D♭sus2	----- 21	Fsus2	----- 33
Amin	----- 10	D♭min	----- 22	Fmin	----- 34
Amin6	----- 10	D♭min6	----- 22	Fmin6	----- 34
Amin7	----- 10	D♭min7	----- 22	Fmin7	----- 34
Amin7♭5	----- 10	D♭min7♭5	----- 22	Fmin7♭5	----- 34
Am9	----- 10	D♭m9	----- 22	Fm9	----- 34
A7	----- 11	D♭7	----- 23	F7	----- 35
A9	----- 11	D♭9	----- 23	F9	----- 35
Asus4	----- 11	D♭sus4	----- 23	Fsus4	----- 35
A7sus	----- 11	D♭7sus	----- 23	F7sus	----- 35
Adim7	----- 11	D♭dim7	----- 23	Fdim7	----- 35
B♭maj	----- 12	Dmaj	----- 24	G♭maj	----- 36
B♭maj6	----- 12	Dmaj6	----- 24	G♭maj6	----- 36
B♭maj7	----- 12	Dmaj7	----- 24	G♭maj7	----- 36
B♭add9	----- 12	Dadd9	----- 24	G♭add9	----- 36
B♭sus2	----- 12	Dsus2	----- 24	G♭sus2	----- 36
B♭min	----- 13	Dmin	----- 25	G♭min	----- 37
B♭min6	----- 13	Dmin6	----- 25	G♭min6	----- 37
B♭min7	----- 13	Dmin7	----- 25	G♭min7	----- 37
B♭min7♭5	----- 13	Dmin7♭5	----- 25	G♭min7♭5	----- 37
B♭m9	----- 13	Dm9	----- 25	G♭m9	----- 37
B♭7	----- 14	D7	----- 26	G♭7	----- 38
B♭9	----- 14	D9	----- 26	G♭9	----- 38
B♭sus4	----- 14	Dsus4	----- 26	G♭sus4	----- 38
B♭7sus	----- 14	D7sus	----- 26	G♭7sus	----- 38
B♭dim7	----- 14	Ddim7	----- 26	G♭dim7	----- 38
Bmaj	----- 15	E♭maj	----- 27	Gmaj	----- 39
Bmaj6	----- 15	E♭maj6	----- 27	Gmaj6	----- 39
Bmaj7	----- 15	E♭maj7	----- 27	Gmaj7	----- 39
Badd9	----- 15	E♭add9	----- 27	Gadd9	----- 39
Bsus2	----- 15	E♭sus2	----- 27	Gsus2	----- 39
Bmin	----- 16	E♭min	----- 28	Gmin	----- 40
Bmin6	----- 16	E♭min6	----- 28	Gmin6	----- 40
Bmin7	----- 16	E♭min7	----- 28	Gmin7	----- 40
Bmin7♭5	----- 16	E♭min7♭5	----- 28	Gmin7♭5	----- 40
Bm9	----- 16	E♭m9	----- 28	Gm9	----- 40
B7	----- 17	E♭7	----- 29	G7	----- 41
B9	----- 17	E♭9	----- 29	G9	----- 41
Bsus4	----- 17	E♭sus4	----- 29	Gsus4	----- 41
B7sus	----- 17	E♭7sus	----- 29	G7sus	----- 41
Bdim7	----- 17	E♭dim7	----- 29	Gdim7	----- 41
Cmaj	----- 18	Emaj	----- 30	A♭maj	----- 42
Cmaj6	----- 18	Emaj6	----- 30	A♭maj6	----- 42
Cmaj7	----- 18	Emaj7	----- 30	A♭maj7	----- 42
Cadd9	----- 18	Eadd9	----- 30	A♭add9	----- 42
Csus2	----- 18	Esus2	----- 30	A♭sus2	----- 42
Cmin	----- 19	Emin	----- 31	A♭min	----- 43
Cmin6	----- 19	Emin6	----- 31	A♭min6	----- 43
Cmin7	----- 19	Emin7	----- 31	A♭min7	----- 43
Cmin7♭5	----- 19	Emin7♭5	----- 31	A♭min7♭5	----- 43
Cm9	----- 19	Em9	----- 31	A♭m9	----- 43
C7	----- 20	E7	----- 32	A♭7	----- 44
C9	----- 20	E9	----- 32	A♭9	----- 44
Csus4	----- 20	Esus4	----- 32	A♭sus4	----- 44
C7sus	----- 20	E7sus	----- 32	A♭7sus	----- 44
Cdim7	----- 20	Edim7	----- 32	A♭dim7	----- 44

How to read the chord forms

The solid black dot always shows you where the **chord root** is located. This is a very important note because it's the one you'll use to align the chord form to the correct location on the fingerboard. If you wanted to use this maj triad shape to play a Bmaj, this black dot must be at the 2nd fret on the 5th string. The thick line at the top of some of the chords shows you the location of the **nut**. This is usually a piece of plastic, bone or metal that holds the strings in place near your tuning machines. When the nut is shown in a chord form, there will not be a fret indicator.

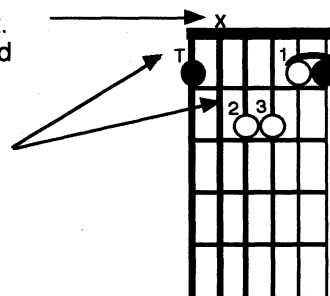


Some chords will not have a root. These chords will have a shaded dot which is called the **"assumed root"**. You aren't supposed to play this note. It's in the chord form to show you where the root would be. Use this note to align the chord shape at the appropriate fret. If you wanted to use this min9 form to play an Am9 chord, the shaded dot would have to be on the 7th fret on string 4.

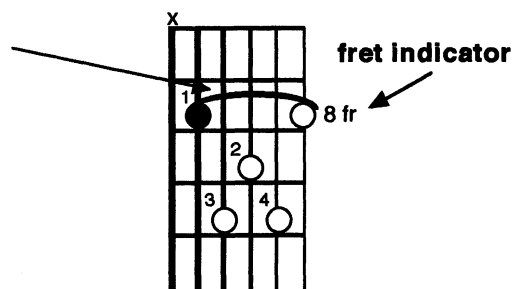


An **X** above a string means that you should avoid playing it. You can accomplish this by muting it with your fretting hand or if you're a finger picker, don't pluck them.

**Fingerings** are indicated by numbers next to the dots. **T stands for thumb**. Wrap your thumb up around the neck and hold down the note. The thumb will also work well to mute string 5 in this chord.



The curved line represents a **barre form** chord. Play all of the notes under this line. In this chord, you'd be playing notes on strings 5 and 1 with your index finger. The **fret indicator** will tell you where to place the chord on the fingerboard.

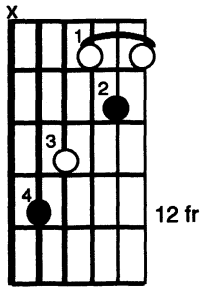


**A word about fingerings**

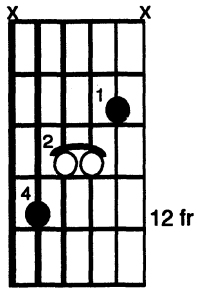
A suggested fingering is supplied with each chord form. Feel free to invent your own. In some cases, I've shown the same chord with more than one fingering. I know that many others are possible.

A major forms

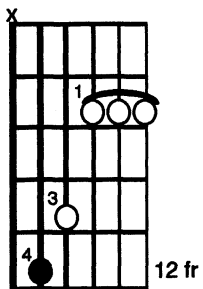
“C” forms  
A maj



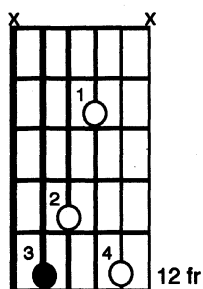
Amaj6



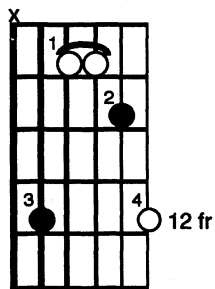
A maj7



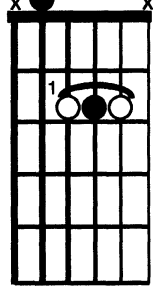
Aadd9



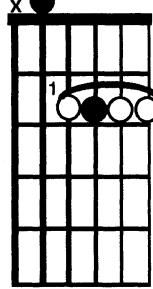
Asus2



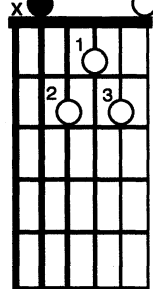
“A” forms  
A maj



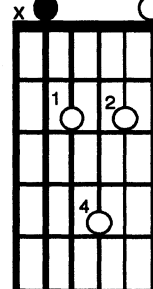
Amaj6



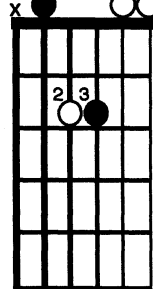
A maj7



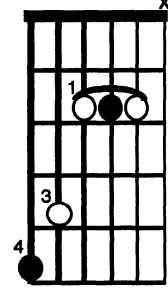
Aadd9



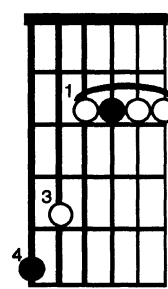
Asus2



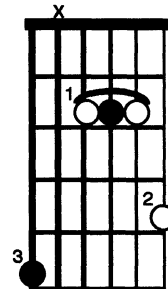
“G” forms  
A maj



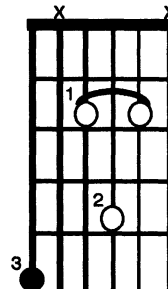
Amaj6



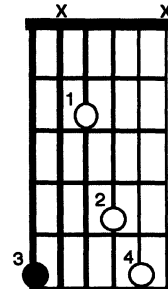
A maj7



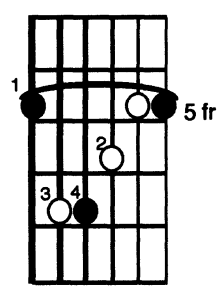
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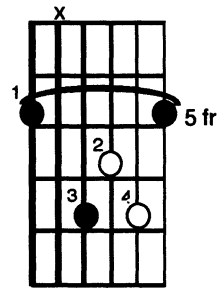
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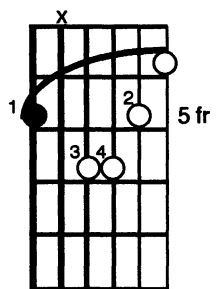
“E” forms  
A maj



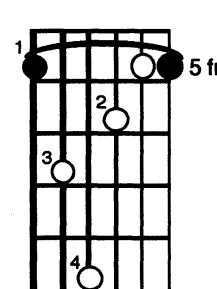
Amaj6



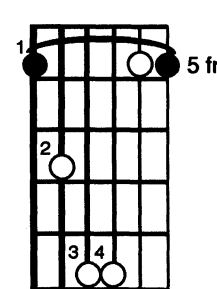
A maj7



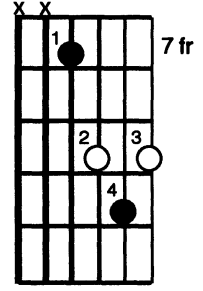
Aadd9



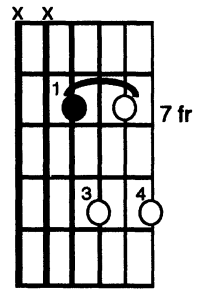
Asus2



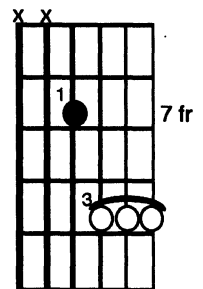
“D” forms  
A maj



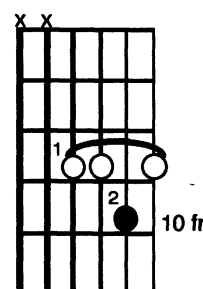
Amaj6



A maj7



Aadd9



Asus2

